

IN SILK AND SATIN

Taffetas Back on the List of Modish Materials.

CHAMELEON HUED FROCKS

The Black Satin Tailored Frock Liked in Paris.

Silk Growing in Popularity—Bewildering Color Schemes Made Possible by Veiled Changeable Effects—The Suggestions of Early Victorian Days—Attractive Black Satin Trousing Costumes—The Short, Fanciful Coat Taken Up by Parisian Women With Enthusiasm—Pongees Popular for Frocks and Tailored Coat and Skirt Models—The Trimmings in Vogue.

For several seasons past manufacturers have begun early in the action each year to shout: "This is a silk year." Probably the wish was father to the thought, and as a matter of fact silk really has been growing in favor, year by year, until now it may actually be asserted with a very



CHANGEABLE SATIN AND BLACK.

fair degree of accuracy that this is a silk year. Taffetas, for a time vanished from the list of smart materials, are back again and have taken on new graces. They are delightfully soft and supple instead of having their old time rustling stiffness, but that innovation was begun several seasons ago, and it is in their color schemes that the new taffetas show novelty and charm.

Changeable effects are the modish note in these silks and two or three colors are used to make one harmonious surface



CHANGEABLE SILK.

which runs a lovely gamut of shades. Soft blues and browns and violets mingle amicably in one silk. Another shows gray and rose and green. Gold and green and dark blue give good effects and odd blue and cyclamen combinations are considered chic. Add to these chameleon colorings in the silk changeable shadings in veiling chiffon or marquisette and you can see color scheme possibilities to enrapture an artist and bewilder a layman.

Some of the changeable taffetas are being made up by the French dressmakers along lines definitely suggestive of early



BROWN FOULARD.

Victorian days, though it is a chastened and subdued early Victorian note that is suggested. Attention was made last week of the flat bouffants and self-trimming and ruffled peleries with which dame fashion is experimenting, not too seriously. Other taffeta models have little or none of the mid-century note, save in the hint of crispness which even the supplest of the new taffetas does retain.

Plain tone tulle chiffon in one of the colors represented in the taffetas is often used to relieve the silk either veiling the greater part of it, or as a separate mode of trimming. In the model shown, the tulle is used to trim the



TAILORED SUITS OF BLACK SATIN, OF BLUE AND OF GRAY SILK.

part of the bodice is of blue chiffon tucked and elaborated with fagoting and laid over cream lace which extends beyond the veiling chiffon to form a little gump and undersleeves. A taffeta coat accompanied this frock, a short, loose little affair untrimmed save for its three big buttons.

A changeable taffeta in brilliant prisms of green and golden tan was veiled



BLUE AND WHITE FOULARD.

in changeable marquisette of smoky gray and a lighter yellow tan shade, and a blue and green taffeta was veiled in a Persian or cachemire chiffon of green and tan. If the frock is not to be of the veiled sort the smartest idea for the changeable taffeta is a prim quaintness and some charming picture frocks are developed along this line, bringing us back once again to the early Victorian suggestions.

For example, a fashionable New York dressmaker is making one changeable taffeta frock in the loveliest of silvery grays and delicate rose tints. It is a trifle full around the waistband, but is weighted down and slightly held in at the knees and again below by groups of the tiny pinked frills of the silk running round the skirt. The result is that despite the fulness the modish silhouette for 1910 is preserved.

The bodice is very simple, a draped surplus arrangement disappearing under a folded girdle which runs down a little at the front in a point. Inside the surplus fronts are soft folds of cream tulle and short undersleeves of the tulle emerge

with their clusters of pinked frills. Given the proper figure and face, a woman should be uncommonly delectable in this frock and call vaguely to mind faded daguerreotypes of her grandmother.

It is not only among the taffetas that changeable colorings run riot. You find them in satins, in crêpes, in foulards, in tulles, in chiffons, in moirés, in all silks, heavy or sheer.

Some of the soft, satin surface changeable twills are made upon the same lines as those just described, but as a rule the taffetas are preferred for the quaint old time effects and the other weaves are used for more distinctly modern models.

There is always distinction in modish black; it can be worn with hats of all colorings, it is very generally becoming and you do not tire of it so quickly as of colors. Add to this that it is at the moment eminently fashionable and you have excuse enough for the black satin coat and skirt suits.

The best quality of satin is the only one permissible. If you cannot afford good black satin do not have black satin at all. The dull, lustrous surface is preferred to the shiny, high finish.

The suit of the sketch showed a waistcoat line of black and white stripe and had an individual feature in its one-sided effect, only one side having an enormous soft revers, while the other side folded softly under, with just a hint of draped fulness.

Either of the other costumes included in the large sketch would work out well in black, though they are hardly so good looking for black satin as is the model just described. One is in gray silk, a light smoke or vapor tone which may come under the head of "Dover," that being a new name for many gray shades which under other names are old friends. Buttons are the only trimming of the simple skirt, but the loose, short little coat with draped revers has a waistcoat of corded silk in a pink which the French call lutin (goblin), but which New York salesfolk blithely hail as cerise. A band of the gray silk borders this waistcoat, which is cut short above the waist in Directoire fashion and shows a belt of black velvet.

So far few of the short coats of this type have been worn here, though the importers are showing them and the tailors are finding difficulty in persuading conservative women even to shorten their conservative tailored coats to something less than half length. Some women are wise in this determination.

The short coat, even of the most conservative type, is not for every figure and where you look better in a half length coat it is folly to shorten the line, but Parisian women have taken up the short, fanciful little coats such as those pictured in the large sketch with such enthusiasm that we shall certainly see more of them here later in the season. So far is the vogue of the short coat going that even the Eton is demanding recognition once more, with recommendation from one or two of the most authoritative Paris houses.

It is seen in a delicious gray and pink changeable moiré, the softest and best

and most rippling of moirés, and this Eton, with its big, soft revers and long sleeves finished by plaited lace frills was worn over a frock of gray and white striped chiffon or some such filmy stuff veilings, a pink that echoed the rose reflections in the moiré and was fast with cream lace whose design showed faintly through the veiling chiffon.

The belted coat in many forms is much used for silk coat and skirt costumes and along with Directoire, Eton, Russian, etc., come coats of Louis XV. suggestion. One French maker has turned out several good looking models on these lines, one being of natural tone pongee in one of the soft, smooth, heavy weaves with trimming of silk covered buttons and loops and a waistcoat of satin in one of the vivid blues between flag and sapphire. These bright glaring blues are much used as a relieving note both in frocks and millinery, and they are particularly good when veiled or partially veiled with semi-transparent black.

The pongees are all popular both for frocks and tailored coat and skirt models, and one of the latest and most modish weaves of this silk is a very heavy soft, rough pongee known as Baronesse. Black Rajah is considerably worn for severe tailored coat and skirt suits, particularly by elderly women, but the rough black silk has a way of looking shabby upon slight provocation and for some reason or other there seems always to be a slight suggestion of mourning about this silk in black, although it is by no means essentially a mourning material.

The smoother weaves of pongee in black, provided they are soft and heavy enough to look handsome and tailor well, are better looking than the modish rough rajah, and some of the stores show excellent tailored models in such silk with black satin collars and possibly a few folds of the satin by way of trimming. These are made up more conservatively than are the French frocks of black satin already discussed, and should appeal to the middle aged woman who once had difficulty in finding a cool, black silk tailored suit save in taffetas.

Natural tone pongee is much more in demand than pongee in any other colorings, though beautiful shades are shown in this material and made up alone or combined with satin or with sheer veiling materials. On the natural tone tailored costumes self-tone braiding in discreet quantities is frequently used, generally used, one might say, and one often finds hand embroidery in self or contrasting color employed on the natural tone pongee. A note of black in girdle, cravat or revers is frequently noted on the costume of natural tone pongee, as for that matter on all costumes or frocks whatever may be their colors.

Black satin is liberally used with other silks, crêpes, foulards, pongees, etc. A favorite idea is to make the bottom of the skirt of this material, while the rest of the frock is of other material in some striking color, merely relieved by folds or piping or some slight trimming of the black satin. Or perhaps the skirt band is of black satin and the yoke or bodice top and sleeves, cut in one, are of the black satin, while in between some sheer material is piped or figured in used.

Foulards are in great demand, but so much has been said concerning this silk earlier in the season that more than a mention of it does not seem necessary now, although it is an important factor in the making of this silk season. The prettiest of the foulard models are those of the simple and built up of the exquisite qualities of the silk which are known as foulard here but go under various names abroad, though they are printed in what people have learned to consider foulard designs. Very little trimming is needed for a foulard, the design of the silk furnishing ornamentation enough.

The brown and white foulard sketched here has a good self-trimming in shirred cords of the silk, cleverly disposed, and the only relief is in the bands of plain brown chiffon introduced in the sleeves, the cream net gumps with a narrow band of brown chiffon below the collar hem and the cream net undersleeves.

The rhythmic movement that accompanies the plying of the needle is peculiarly soothing to the nerves, and produces much the same effect as the prayers of the Oriental, with their swayings to and fro and their apparently vain repetitions. It is a mistake to suppose that needlework is injurious to the eyesight. Old needlewomen rarely wear glasses.

More Weddings in Lent.

From the Gentlewoman.

Lenten marriages are now frequent. This year several well known couples have been married in Lent, and 1899 saw the splendid bridal of Lord and Lady Dourou during the sacred season. As a nation we seem to have outgrown the belief that a wedding which took place during the forty days would bring in its train ill luck or misfortune, and there is a royal precedent in favor of this date, as the marriage of their Majesties the King and Queen was celebrated in the Lenten weeks of 1858. "There was no Lent when I was young," is a remark said to have been made by the late Queen Victoria when a certain Bishop issued a slight protest against some proposed fixture during the penitential period; and facts prove that the rigid observance of Lent dates from the later years of the last century.

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Lenten marriages are now frequent. This year several well known couples have been married in Lent, and 1899 saw the splendid bridal of Lord and Lady Dourou during the sacred season. As a nation we seem to have outgrown the belief that a wedding which took place during the forty days would bring in its train ill luck or misfortune, and there is a royal precedent in favor of this date, as the marriage of their Majesties the King and Queen was celebrated in the Lenten weeks of 1858. "There was no Lent when I was young," is a remark said to have been made by the late Queen Victoria when a certain Bishop issued a slight protest against some proposed fixture during the penitential period; and facts prove that the rigid observance of Lent dates from the later years of the last century.

and most rippling of moirés, and this Eton, with its big, soft revers and long sleeves finished by plaited lace frills was worn over a frock of gray and white striped chiffon or some such filmy stuff veilings, a pink that echoed the rose reflections in the moiré and was fast with cream lace whose design showed faintly through the veiling chiffon.

The belted coat in many forms is much used for silk coat and skirt costumes and along with Directoire, Eton, Russian, etc., come coats of Louis XV. suggestion. One French maker has turned out several good looking models on these lines, one being of natural tone pongee in one of the soft, smooth, heavy weaves with trimming of silk covered buttons and loops and a waistcoat of satin in one of the vivid blues between flag and sapphire. These bright glaring blues are much used as a relieving note both in frocks and millinery, and they are particularly good when veiled or partially veiled with semi-transparent black.

The pongees are all popular both for frocks and tailored coat and skirt models, and one of the latest and most modish weaves of this silk is a very heavy soft, rough pongee known as Baronesse. Black Rajah is considerably worn for severe tailored coat and skirt suits, particularly by elderly women, but the rough black silk has a way of looking shabby upon slight provocation and for some reason or other there seems always to be a slight suggestion of mourning about this silk in black, although it is by no means essentially a mourning material.

Dotted foulards are made up into plain tailored coat and skirt costumes, with or without plain silk revers, bands, etc., for trimming, but though they are veiled for by famous makers the material seems hardly suited to the purpose. Some models of dotted foulard frocks trimmed in plain color bands and with coats of the plain silk have a certain smartness.

The crinkly silk crêpes of the antique type make most desirable little silk frocks for summer, and they are offered in a wonderful range of lovely shades.

NEW FAD OF PARIS WOMEN.

Mme. Réjane Has Started a Craze for Lectures.

The conference craze has strongly developed within the last six months in Paris. It was Mme. Réjane who unconsciously started this fashion among women.

This clever actress had a fancy to give a lecture in the theatre that bears her name. The hall was filled with what is termed an all Paris audience, and the lecture was supposed to be on some old Russian author; but nobody, least of all Mme. Réjane, troubled at all about the Russian and still less about the lecture. According to the *Gentleman* Mme. Réjane had come to be seen, not to be heard and the audience had every reason to be pleased with what they saw.

The staging, indeed, had been done in a masterly manner. Several acres of a delicate pink hue had been so arranged as to place the lecturer in full view of the audience, as in a kind of boudoir. The lecturer was seated behind a beautiful table on which stood a vase filled with pink flowers, while a pile of books, also bound in pink and supposed to be works by the before mentioned Russian, were tastefully scattered about the table.

These books were never opened by the lecturer, nor was there any use for the chisel inkstand, for the huge new art penholder